

BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER-OCTOBER NINETEEN THIRTY-NINE



STAG HUNT, PAINTING BY ANDRÉ DERAIN (FRENCH, 1880—). PURCHASED FOR THE
JOSEPH WINTERBOTHAM COLLECTION.

VOLUME XXXIII

NUMBER 5

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I

THE STAG HUNT BY ANDRÉ DERAIN

ALTHOUGH Derain is represented in the Art Institute by eight paintings, among which are the striking portrait of Mme. Catherine Hessling and the fine Landscape in the Birch Bartlett Collection, the Stag Hunt,¹ recently added to the Joseph Winterbotham Collection, is the first example of his more recent style to come to the museum. This highly decorative canvas was designed in 1938 for the dining room of the artist's country home.

Familiar as we are with Derain's portraits, landscapes, and still lifes, it is stimulating to see him dealing with a more complex theme. Careful study of the picture reveals an unusual combination of sources and influences which have contributed to its make-up. Its subject, popular in art since the Middle Ages, is that of the Hunt, a modern version with a traditional flavor. In the center is a stag worried by two hounds, at the left a man spurs on the chase with a whip held in his upraised right hand. At the right side of the composition are three men, the lower one holding a hunting dog in check, the next one with right arm extended, the third with a hunting horn around his neck. In the left foreground a hat, knapsack, and fruit suggest the noon-day repast after the hunt, while a large tree and a distant landscape lend a decorative backdrop to the group. All gestures and actions are directed toward the stag, the focal point of the composition.

Born in 1880 at Chatou near Paris, Derain shared with most of his fellow artists family disapproval of an artistic career. To combat his prosperous parents' desire

that he become an engineer was the encouragement by his close friend Vlaminck to follow his own ambitions in the field of painting. He went through years of experimentation, dabbled with the Impressionists, then with van Gogh, finally discovered in Cézanne a firm basis on which to build a constructive style, the important elements of which were form and color. Although he had first exhibited in the Salon des Indépendants in 1905, he does not assume a place of significance until about 1908 when, under the Cézanne influence, he has developed a vigorous technique. At this time, being disgusted with his first efforts, he burned all the earlier canvases that he could find. During the first decade of the century he saw a great many works by Matisse, Friesz and others who were derisively called the *Fauves*, but he absorbed little from this group even though he was often classed as one of them. Experiments with cubism and primitivism were transitory phases which he soon passed by in favor of the basic feeling for form which he among the first absorbed from Cézanne. During the war he became an ardent patriot, scarcely touching a canvas for five years, but in 1919 he took up his brushes with renewed vigor.

Derain has been called an eclectic. It is true that in his style are to be noted many elements culled from the art of the past, but this mingling of sources has only served to add strength to his work. Being an avid visitor to museums, he came to know thoroughly the great masters of painting. His admiration for Courbet may be noted in the modelling of the head of the man in the lower right-hand corner of the Stag Hunt, which bears a certain resemblance to the Portrait of Baudelaire. He studied Poussin, the early Italians, and Byzantine art.

¹Oil on canvas, 78 x 63¼ in. Signed Derain in the lower right-hand corner. Madame Cuttoli has recently had an Aubusson tapestry made from the picture, though it was not originally intended to be used as such.

The Stag Hunt in its skillful pattern, sense of freedom, and decorative qualities is like a tapestry design with something of the brilliance of Goya's great cartoons of the 1780's. On the other hand, the movement of the scene is held in suspension to such a degree that the animals remind us of the charming horses and dogs of Uccello's Chase, in the Ashmolean, or his delightful battle scenes in the National Gallery and the Uffizi. Figures placed around the edge of the picture, the dog at the right with head turned completely around, the prancing stag, the gesture of the central figure to the right bear a striking resemblance at least in the spacial relationships to the arrangement in two scenes from the Georgics in the Second Vatican Virgil, dating probably from the sixth century. Derain models his heads boldly with a few colors in strong brush strokes. Emphasis is given by accenting the whites of the eyes and by painting the upper lips bright red and the lower lips orange. In this strong treatment of the faces with startling eyes he reflects his interest in the Fayoum grave portraits. All these influences are merely dim reflections of the past which are minor keys in Derain's own vigorous and powerful style. Of greatest importance is his color. The predominant key of the picture is warm, ranging from tan to rich earthy reds. The only cool contrast is the distant landscape behind the stag and the blue-green collar of the man in front. Even the tree and the foreground are executed in rich tan and red-brown tones. The men's coats vary from creamy yellow to deep salmon and dull reds. Cream-colored dogs give a light note next to the red-brown stag, behind which is a gray sky streaked with warm hues.

Like Cézanne Derain models in color, producing a massive form beneath which one senses the hard bony structure. Modern in his methods, he is purely classical in his approach, and at all times a true Frenchman. His treatment is direct, unhampered by fussy detail, and accomplished with a limited color range and broad luminous



DETAIL OF THE HEAD OF THE MAN WITH THE HUNTING HORN FROM THE RECENTLY ACQUIRED PAINTING.

color areas. Lacking the subtle linear quality and refined color sense of Matisse and with less originality than Picasso, he gains for himself a position of importance among contemporary artists through his tangy earth colors and the basic structural feeling which underlies his painting. He builds up his figures with precision and boldness, introduces strong light into his compositions, and coordinates his pictures into a well-organized design. Seldom sensuous in appeal, and avoiding experiments in abstract or psychological channels, he adheres to sound tradition interpreted through his own very powerful and vibrant method of painting. He gains his effects through force rather than charm and through direct statement instead of by subtle suggestion. Usually profoundly serious, he appears in the Stag Hunt, if not in exactly a gay mood, at least with a touch of carefree abandon. Even in such a scene the hunters are no foppish aristocrats, such as one associates with this theme, but possess a lusty and vital quality springing from the soil.

FREDERICK A. SWEET

BESSIE BENNETT

MISS BENNETT'S death on March 23 marked the end of a career which had been an integral part of the museum's development and expansion almost from the period of its foundation. She was personally responsible for the introduction of the decorative arts into the calendar of exhibitions as well as encouraging collectors in the Oriental field.

Her talents were early recognized. After graduating with honors from the Art Institute School in 1898 she was soon enrolled as a teacher on the School staff where she taught design with remarkable success until 1911. She was made Curator of Decorative Arts in 1914, a position to which she devoted unceasing energy and discriminating taste over a period of twenty-five years.

Always a staunch believer in the importance of the minor arts she fought for their proper recognition as works of art, and, at a time when painting and sculpture were generally considered the only suitable material for museum exhibitions, she began arranging galleries of textiles, ceramics, and furniture so beautifully installed and intelligently combined that the most dubious soon realized the intrinsic qualities of what had formerly been looked upon as mere household decorations or curiosities. In 1911 with the formal association of the Antiquarian Society with the museum, opportunity came for Miss Bennett to introduce important examples of decorative arts material. The Antiquarians, a group of enthusiastic collectors, gladly cooperated with the museum not only in making possible distinguished exhibitions, but also in helping it to found and build up collections of its own. Miss Bennett was one of the first to acclaim the spontaneous beauty of the peasant arts, and recognized the vital qualities of their folk workmanship.

She was a designer and maker of exquisite jewelry. A true craftsman, she not only conceived and executed her own designs, but even invented tools and new processes to gain more effective results.

Her valuable work in building up an interest in the decorative arts was twice recognized with signal honors by European governments. In 1919 she was appointed "Officier de l'Instruction Publique" by the French Minister of Education and Fine Arts, and in 1928 was awarded the Golden Wasa Medal by King Gustav V of Sweden for having arranged an outstanding exhibition of Swedish Decorative Arts at the Art Institute.

At the time of her death she was actively engaged in working out with the donor plans for the arrangement of the new Allerton Wing, and enthusiastic over the fact that such admirable quarters would soon be available for much needed expansion.

She combined two qualities which together made her remarkable. An intrinsic feeling for color and design together with a knowledge of architecture were responsible for her outstanding ability in making installations of great charm and unusual distinction. Under her expert hands the simplest object was imbued with added beauty, so deftly did she place it in sympathetic surroundings against a color calculated to bring out its best qualities. In addition she was always conscious of the importance of the educational side of the museum, and in arranging her galleries had the art student in mind quite as much as the casual gallery visitor. Simplicity was the keynote of her installations. Anything that suggested pretentiousness and over-elaboration and especially anything such as "faked" accessories which might give a false impression was to her an anathema.

Always modest about her own accomplishments, and ever ready to give full credit to those who assisted her, she was justifiably pleased by the many compliments she received from visitors to her galleries. The installations she has left behind form in themselves a far more fitting memorial and speak more truly of her achievements than anything her colleagues and friends can add.

TWO EXHIBITIONS OF SPORTING PRINTS

THESE two exhibitions, one drawn from the Art Institute's own collection supplemented by a few individual loans, the other lent by Joel Spitz, afford a spirited survey of sport. The selections of British sporting prints and drawings of the early nineteenth century from Mr. Spitz's fine collection are a happy addition to the Art Institute's review of *Sports in Prints*. Striking is the constancy with which these sports have been practiced throughout the ages. Many of them originated in remotest antiquity as a necessary condition of life but have continued as the beloved pursuit of leisure hours. Only a few, such as jousting and coaching, have not survived their day of common use.

In the fifteenth century it was as good

fun to plunge from a castle doorstep into the river flowing by as it is today to spring from a board into a pool. In the late 1400's the German engraver known only by his monogram *WAH* pictured such a gay swimming party outside the walls of his Garden of Love.

At the beginning of the sixteenth century Dürer found in the Legend of St. Eustace and the Sacred Stag the pretext for a sporting study of horse, hounds, and deer. Later Pieter Bruegel, the Elder, provided a panoramic view of a sixteenth century field day in his complicated composition for the etching, *St. George's Day Fair*.

Rembrandt's *Golf-Player* of nearly a hundred years later seems to be playing a game not entirely dissimilar to one pic-



BOXERS, LITHOGRAPH, 1818, BY THÉODORE GÉRICULT (FRENCH, 1791-1824). PURCHASED FROM THE SAMUEL P. AVERY FUND.



FULL CRY, ETCHING AND AQUATINT, COLORED BY HAND, 1823, BY HENRY ALKEN (ENGLISH, 1784-1851). LENT BY JOEL SPITZ.

tured by Bruegel in a corner of his etching. This etching done in 1654 belongs to Rembrandt's latest style, when his surety of the medium frequently led him to express forms in light through significant outline and forms in shadow through forceful, open, parallel strokes boldly cross-hatched. The Golf-Player has the suspended quality of a sketch. Rembrandt's interest was not in the game, but in the problem of contrasting outdoor and indoor light and of revealing the character of the introspective man at the table.

The outstanding achievement in eighteenth century printmaking is Goya's. His Bullfights in etching and aquatint prophesy nineteenth century impressionism.

The nineteenth century is a period set apart in the minds of collectors as the age of the British sporting print. Although the Art Institute is showing excellent examples of this genre from its own collection, our attention is here directed to those lent by Mr. Spitz. The British sporting print was the product of close collaboration between artist, printmaker, and colorist. Sometimes the artist etched his own design, but usually he let another transfer it to the copperplate. Mr. Spitz has some of the original water colors for these prints. An example shown is Atkinson's water color, Mail Coach, as well as the aquatint he made from it.

A celebrated French sporting print of the early nineteenth century is Géricault's *Boxers*. Done in 1818, it belongs to the incunabula of lithography, yet it is one of the milestones in the history of the process. As has been noted by every writer on the print from Géricault's biographer, Charles Clément, on down, the torso of the colored man is drawn with the pen, the lower part of his body with crayon, while the inverse is true of his white opponent. It has been suggested that the two antagonists are Thomas Cribb, the English champion,

and Thomas Molineaux, the American negro, who was twice defeated by Cribb. As those historic contests were settled in 1810 and 1811 and Géricault did not go to England until 1820, he could have been familiar with them only through prints. As he worked upon the lithographic stone he may have had in mind a much more recent fight than the Cribb-Molineaux combat. In 1818 Bill Richmond, the colored boxer, then fifty-five years old, beat twenty-nine year old Jack Carter in three rounds outside an ale house. Carter, who had been drinking heavily, was asked by the assembled company to leave the inn. Angered he challenged anyone there to fight him on the spot—a challenge which was accepted by Richmond.

Distinguished in our own time is the work of the American, George Bellows, whose epochal lithograph, *Stag at Sharkey's*, may be compared with Géricault's *Boxers*. Where Géricault drew his figures as dark against the white of his paper, grading his tones from the positive black of the negro down to silver shadows of forms in the distance, Bellows worked in mezzotint fashion, throwing his figures into white relief against a black background—a change in technique occasioned by the change in time from day to night for holding the contests.

DOROTHY STANTON

BOUDIN, FORERUNNER OF IMPRESSIONISM

TWO paintings by Eugène Boudin, *Approaching Storm*¹ and *Boats at Étretat*² have recently been acquired for the Mr. and Mrs. Lewis Larned Coburn Memorial Collection. Boudin's pre-occupation with sea and sky, with color and form bathed in moist air, links the landscape of the Barbizon School with the study of *plein air* by the Impressionists.

Born in Honfleur in 1824, and reared in Le Havre, Boudin spent his life observing the moods of storm and calm along the Norman coast, painting the fashionable watering places of the Second Empire, Deauville and Trouville, the beaches of Étretat and Sainte-Adresse, the harbors of Honfleur and Le Havre. These shores of the Channel were particularly attractive to the men of the nineteenth century, to those who first painted outdoors, who discovered the wonder of the prosaic and even the ugly when seen through the prismatic dust of sunlight and the filter of moist air. Isabey, Diaz, Daubigny, and Corot, Courbet and Jongkind, Monet and Berthe Morisot, Bonington and Whistler came there. Boudin learned from Isabey, Troyon and Corot, then from Jongkind, and later from his own pupil, Monet.

In the fall of 1862 Boudin, Monet, and Jongkind worked together at Le Havre. They painted directly from nature. The interaction of their ideas produced the attitude and technique of Impressionism, which Monet, the youngest of these three, was to carry far. In 1864 Boudin, spending the summer at Trouville, painted our scene of the idlers who followed the Empress Eugénie to those twin summer seats

of fashion, Deauville and Trouville. In the *Approaching Storm*, Boudin turned to the world of the "little ladies," which occupied him particularly in the years between 1861 and 1870. Perhaps he was influenced by the advice of Isabey or perhaps by the lines Baudelaire had written years before: "Man, as Robespierre says, never sees man without pleasure; and if he (Boudin) wants to gain a little popularity, he must beware of believing that the public has arrived at the same enthusiasm for solitude."

Boudin's interest in high life was unlike that of Guys, whose spirited notation of manners makes him the social historian of the Second Empire. Boudin's desire was to assimilate these "little dolls" into the greater whole of land, sea, and sky. In our picture they sit on stiff chairs, surrounded by their crinolines, with *cabriolets* perched high on their heads. When they promenade with their parasols in hand, accompanied sometimes by a child, sometimes by a little dog, capes blow, ribbons and feathers flutter. Over the bathing machines the pennants fly. Boudin himself says he intends to do more than describe these beaches with their "troop of gilded parasites who have so triumphant an air. . . . Happily the Creator has spread everywhere a little of his splendid and warming light and it is less



APPROACHING STORM, BY EUGÈNE BOUDIN (FRENCH, 1824-1898). THE MR. AND MRS. LEWIS LARNED COBURN MEMORIAL COLLECTION.

¹ Oil on panel, 14 $\frac{3}{4}$ x 22 $\frac{3}{4}$ in. (36.6 x 57.9 cm.). Signed, lower right: E. Boudin 1864. From a New York auction to the collection of Mrs. Meredith Hare; Walker Galleries, New York. Exhibited in 1939 at the Newport Art Association, Newport, Rhode Island.

² Oil on canvas, 15 $\frac{3}{4}$ x 21 $\frac{3}{4}$ in. (40.1 x 55 cm.). Signed, lower right: Étretat (sic) E. Boudin 90.



BOATS AT ÉTRETAT, BY BOUDIN. THE MR. AND MRS. LEWIS LARNED COBURN MEMORIAL COLLECTION.

this world than the element which envelops it that we reproduce."

He was a lover of the gray "that leaves to the least plant its color, to all objects their value . . . the soft and sustained accompaniment which allows everything to sing." How the varied touches of red, here a skirt, there a bonnet, glow against the yellow of sand and gray of sky; how the little strokes of blue and lavender glisten in the subdued tonality of the whole. Feel the heaviness of the storm clouds, the expanse of water glimpsed between the shoulders of the idlers, the stretch of beach. See how the verticals of the flagpoles and bathhouses and the angles of the shadows tell in relation to the planes of sand, sea, and sky. The sparkling animation of the little figures below contrasts with the majestic movement of the clouds above. The figures have become merely a foil to set off the sky, which fills two-thirds of the picture space. Objects, though not dissolved in light, have become of moment only as they react to atmosphere and light. Here we see Boudin as a precursor of the Impressionists.

In 1874 the Impressionists held their first exhibition and among them was Boudin. As long ago as 1856 when Monet and Boudin had shown together in Rouen, a local newspaper had reported that a

view of Rouelles by M. Monet partook of the qualities of M. Boudin. But by 1890, the period of our Beach at Étretat, the positions had been reversed. Boudin warmly admired Monet and had absorbed much from him. True, in this canvas there is black and gray which would not have been used by Monet himself at this time, but when we look closely at the picture surface we are surprised to see spots and small strokes of red and purple and yellow which contribute, unseen from the distance, to the effect of summer sunshine reflected by sand, sky, and water.

When compared with the bathhouses and figures of the panel of 1864, here even form tends to become vague. We have to look carefully to distinguish the boat in the right middle distance, the fishermen, the man turning a bar in a capstan, perhaps used for winding nets. These boats and their rigging and all that had to do with life on the water, Boudin knew by heart, but he was more intent on painting them as they looked in light and air than in identifying them. Still, how much more firmly this composition is tied together than Monet's rendering of the same subject, done in 1883.³

Boudin wrote, "If I do not have the merit to be classed among them (the great talents of the present) I, too, shall have had perhaps my very little share of influence in the movement which carries painting toward the study of strong light, of open air and of sincerity in the production of effects of sky. If many of those whom I have had the honor to show the way, like Claude Monet, were carried farther by their personal temperament, they shall no less owe me recognition, even as I myself have owed to those who have advised me and offered models to follow."⁴

DOROTHY ODENHEIMER

³ Étretat, Morning, 1883, owned by the Art Institute of Chicago, the Potter Palmer Collection.

⁴ Gustave Geffroy, *Claude Monet, Sa Vie, Son Temps, Son Oeuvre*, Paris, 1922; p. 9.

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

SEPTEMBER-OCTOBER, 1939

VOL. XXXIII NO. 5

LECTURES FOR MEMBERS AND CHILDREN OF MEMBERS

September 18—November 5

Lectures are given in Fullerton Hall unless otherwise noted.

The Scammon Fund Lectures are listed both below and separately on page 86.

DATE	HOUR	
September Mon. 18	2:00 P.M.	FIRST STEPS IN MAKING THE HOME BEAUTIFUL (First in the series of A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:15 P.M.	REPETITION OF 2:00 LECTURE.
Tu. 19	12:15 Noon	SPORTING PRINTS AND DRAWINGS FROM THE COLLECTION OF JOEL SPITZ. <i>George Buehr.</i> Gallery 13.
Fri. 22	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	THE SUMMER EXHIBITIONS. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	THE ARCHITECTURE OF THE NEW YORK WORLD'S FAIR. <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
Sun. 24	8:15 P.M.	MEXICO CITY (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 25	3:45 P.M.	MEXICO CITY (Travel Lecture). <i>Dudley Crafts Watson.</i>
	2:00 P.M.	COLOR AND TONE—LIGHT AND SHADE IN THE HOME (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:15 P.M.	REPETITION OF 2:00 LECTURE.
Tu. 26	12:15 Noon	EGYPT AND ASSYRIA. <i>George Buehr.</i> Gallery 9.
Fri. 29	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	THE SUMMER EXHIBITIONS. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	ART AT THE NEW YORK WORLD'S FAIR. <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	NEW YORK (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 30	1:15 P.M.	SUMMER PICTURES AND DRAWINGS (Review). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools. ¹) <i>Dudley Crafts Watson, assisted by George Buehr.</i>
October Sun. 1	3:45 P.M.	NEW YORK (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 2	2:00 P.M.	THE INFLUENCE OF COLOR IN OUR SURROUNDINGS (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
	8:15 P.M.	REPETITION OF 2:00 LECTURE.
Tu. 3	12:15 Noon	GREECE AND ROME. <i>George Buehr.</i> Gallery 5C.
	2:30 P.M.	CEREMONIES AND FIESTAS IN GUATEMALA (The Scammon Fund Lectures). <i>Miss Erna Fergusson, Albuquerque, New Mexico.</i>
Fri. 6	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	HIGHLIGHTS OF THE SUMMER. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	ART AT THE SAN FRANCISCO WORLD'S FAIR. <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	SAN FRANCISCO (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 7	1:15 P.M.	AUTUMN IN ART (Stereopticon). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by George Buehr.</i>

¹There are two additional classes under the Raymond Fund for scholarship students selected from Public Grade and High Schools, respectively, Saturdays, 10:30 A.M., September 30 through December 16, and Mondays, 4:00 P.M., October 2 through December 18.

DATE	HOOR	
October		
Sun. 8	3:45 P.M.	SAN FRANCISCO (Travel Lecture). <i>Dudley Crafts Watson</i> .
Mon. 9	2:00 P.M.	A LIVING ROOM-DINING ROOM. Stage Setting and Lecture by <i>Mrs. Marguerite Hohenberg, A.I.D.</i> (A Clinic of Good Taste.)
	6:00 to 7:30 P. M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	8:15 P.M.	REPETITION OF 2:00 LECTURE.
Tu. 10	12:15 Noon	INDIA AND CAMBODIA. <i>George Buehr</i> . Gallery M2.
	2:30 P.M.	THE EDUCATIONAL VIEWPOINT IN AN ART MUSEUM (The Scammon Fund Lectures). <i>Thomas Munro</i> , Curator of Education, The Cleveland Museum of Art, and Chairman of the Division of Art, Western Reserve University.
Fri. 13	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	TOULOUSE-LAUTREC AND THE MOULIN ROUGE. <i>Miss Helen Mackenzie</i> . Gallery 1.
	2:30 P.M.	PAUL GAUGUIN AND EUROPE. <i>Daniel Catton Rich</i> .
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
Sat. 14	8:15 P.M.	REPETITION OF 2:30 LECTURE.
	1:15 P.M.	MAKING AN AUTUMN PICTURE (Demonstration). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .
Sun. 15	3:45 P.M.	LONDON (Travel Lecture). <i>Dudley Crafts Watson</i> .
Mon. 16	2:00 P.M.	EACH ROOM—A COMPOSITION (A Clinic of Good Taste). <i>Dudley Crafts Watson</i> .
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	8:15 P.M.	REPETITION OF 2:00 LECTURE.
Tu. 17	12:15 Noon	CHINA AND JAPAN. <i>George Buehr</i> . Gallery H14.
	2:30 P.M.	ARMOR OF RENAISSANCE PRINCES. (The Scammon Fund Lectures). <i>Stephen F. Grancsay</i> , Curator of Arms and Armor, The Metropolitan Museum of Art.
Fri. 20	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	LESSONS TO REMEMBER. <i>Dudley Crafts Watson</i> . Temporary Exhibition Galleries.
	2:30 P.M.	INDIAN ART IN MEXICO. <i>Dudley Crafts Watson</i> .
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
Sat. 21	8:15 P.M.	PARIS (Travel Lecture). <i>Dudley Crafts Watson</i> .
	1:15 P.M.	MASTERPIECES BY CHILDREN (Stereopticon). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .
Sun. 22	3:45 P.M.	PARIS (Travel Lecture). <i>Dudley Crafts Watson</i> .
Mon. 23	2:00 P.M.	THE LIVING ROOM OF TODAY—A HERITAGE OF THE PAST (A Clinic of Good Taste). Room Arrangement by <i>John M. Smyth Company</i> . <i>Dudley Crafts Watson</i> .
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	8:15 P.M.	REPETITION OF 2:00 LECTURE.
Tu. 24	12:15 Noon	IRAN AND ISLAM. <i>George Buehr</i> . Gallery H6.
	2:30 P.M.	THE ART OF OUR EARLY AMERICAN CABINETMAKERS (The Scammon Fund Lectures). <i>Edwin J. Hipkiss</i> , Curator of Decorative Arts, Museum of Fine Arts, Boston.
Fri. 27	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	FAREWELL TO THE SUMMER SHOWS. <i>Dudley Crafts Watson</i> . Temporary Exhibition Galleries.
	2:30 P. M.	INDIAN ART IN OUR GREAT WEST. <i>Dudley Crafts Watson</i> .
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
Sat. 28	8:15 P.M.	ROME (Travel Lecture). <i>Dudley Crafts Watson</i> .
	1:15 P.M.	MAKING A PICTURE YOUR OWN WAY (Demonstration). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .

DATE	HOOR	
October		
Sun. 29	3:45 P.M.	ROME (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 30	2:00 P.M.	THE LIVING ROOM OF TOMORROW FROM EXPERIMENTS OF TODAY (A Clinic of Good Taste). Room Arrangement by <i>Mrs. Astrid Thomas. Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
Tu. 31	8:15 P.M.	REPETITION OF 2:00 LECTURE.
	12:15 Noon	ROMANESQUE AND GOTHIC. <i>George Buehr.</i> Gallery H15.
	2:30 P.M.	FRENCH MEDIEVAL SCULPTURE IN AMERICA, INCLUDING EXAM- PLES FROM THE CLOISTERS (The Scammon Fund Lectures). <i>James J. Rorimer, Curator of Medieval Art and The</i> <i>Cloisters, The Metropolitan Museum of Art.</i>
November		
Fri. 3	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i>
	12:15 Noon	OUR SLAVIC PAINTINGS. <i>Dudley Crafts Watson.</i> Gallery 39.
	2:30 P.M.	ALFOUS MARIA MUCHA—the Master Artist of Czechoslovakia (1860-1939). <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
Sat. 4	8:15 P.M.	OUR CAPITAL—WASHINGTON. <i>Dudley Crafts Watson.</i>
	1:15 P.M.	CARTOONS AND CARICATURES (Stereopticon). (The James Nelson Raymond Lecture Fund for Children of Members and of Public Schools.) <i>Dudley Crafts Watson, assisted by</i> <i>George Buehr.</i>
Sun. 5	3:45 P.M.	OUR CAPITAL—WASHINGTON. <i>Dudley Crafts Watson.</i>

MEMBERSHIP TEAS

Teas will be given by the Members to distinguished artists three times a year. The fall tea is scheduled for Friday afternoon, October 27, at 3:45 o'clock in the Club Room. Members of the staff, with the assistance of the members of the Chicago Junior League, will receive informally and introduce artists and others of interest in the art world.

SUNDAY TRAVEL LECTURES

Fullerton Hall

Public admission to these lectures is 25 cents; free to Members.

DATE	HOOR	
September		
24	3:45 P.M.	MEXICO CITY. <i>Dudley Crafts Watson.</i>
October		
1	3:45 P.M.	NEW YORK. <i>Dudley Crafts Watson.</i>
8	3:45 P.M.	SAN FRANCISCO. <i>Dudley Crafts Watson.</i>
15	3:45 P.M.	LONDON. <i>Dudley Crafts Watson.</i>
22	3:45 P.M.	PARIS. <i>Dudley Crafts Watson.</i>
29	3:45 P.M.	ROME. <i>Dudley Crafts Watson.</i>
November		
5	3:45 P.M.	OUR CAPITAL—WASHINGTON. <i>Dudley Crafts Watson.</i>

RESTAURANT

The Fountain, which serves beverages and light lunches, is open from 9:00 to 4:45 o'clock every day except Sunday. The Cafeteria is open every day except Sunday from 11:00 to 4:45 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman, Manager of the Restaurant. Members have 10% discount on ticket books.

LECTURES FREE TO THE PUBLIC

September 17—November 5

FOR ADULTS

DATE	Hour		Place of Meeting
September			
Sun. 17	3:30 P.M.	PAINTINGS OF THE HIGH RENAISSANCE IN ITALY.	Gallery 43
Sun. 24	3:30 P.M.	DUTCH AND FLEMISH OLD MASTERS. <i>Briggs Dyer.</i>	Gallery 43
October			
Sun. 1	2:30 P.M.	FRENCH AND ENGLISH PAINTINGS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES. <i>George Buehr.</i>	Gallery 27
Th. 5	6:30 P.M.	STOP, LOOK AND—SEE! TO ESTABLISH A VIEWPOINT FOR LOOKING AT ART. (Florence Dibell Bartlett Lecture.) <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 8	2:30 P.M.	FRENCH DECORATIVE ARTS. <i>Ramsey Wieland.</i>	Gallery 43
Th. 12	6:30 P.M.	DWELLINGS AND MEETING-HOUSES OF COLONIAL NEW ENGLAND. (Florence Dibell Bartlett Lecture.) <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 15	2:30 P.M.	ENGLISH DECORATIVE ARTS. <i>Ramsey Wieland.</i>	Gallery 43
Th. 19	6:30 P.M.	WILLIAMSBURG, AND COLONIAL ARCHITECTURE IN THE SOUTH. (Florence Dibell Bartlett Lecture.) <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 22	2:30 P.M.	EARLY AMERICAN PAINTING. <i>Miss Anna Louise Wangeman.</i>	Gallery 53
Th. 26	6:30 P.M.	THE BEGINNINGS OF PAINTING IN AMERICA. (Florence Dibell Bartlett Lecture.) <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 29	2:30 P.M.	MANET AND IMPRESSIONISM. <i>Miss Anna Louise Wangeman.</i>	Gallery 30
November			
Th. 2	6:30 P.M.	NINETEENTH CENTURY PAINTING IN AMERICA: INDIVIDUALISTS AND FOREIGN INFLUENCES. (Florence Dibell Bartlett Lecture.) <i>Miss Helen Parker.</i>	Fullerton Hall
Sun. 5	2:30 P.M.	MONET AND DEGAS. <i>Miss Anna Louise Wangeman.</i>	Gallery 32

FOR CHILDREN

DATE	Hour		
October			
Sat. 7	9:15 to 9:50 A.M.	ANCIENT EGYPT. <i>Miss Helen Mackenzie.</i>	Gallery 2.
	2:30 to 3:30 P.M.	GALLERY HOUR FOR CHILDREN. <i>Ramsey Wieland.</i>	
Sat. 14	9:15 to 9:50 A.M.	THE GOLDEN AGE OF GREECE. <i>Miss Helen Mackenzie.</i>	Gallery 2.
	2:30 to 3:30 P.M.	GALLERY HOUR FOR CHILDREN. <i>Ramsey Wieland.</i>	
Sat. 21	9:15 to 9:50 A.M.	THE ANCIENT ROMAN EMPIRE. <i>Miss Helen Mackenzie.</i>	Gallery 2.
	2:30 to 3:30 P.M.	GALLERY HOUR FOR CHILDREN. <i>Ramsey Wieland.</i>	
Sat. 28	9:15 to 9:50 P.M.	THE FEUDAL AGE IN EUROPE. <i>Miss Helen Mackenzie.</i>	Gallery 2.
	2:30 to 3:30 P.M.	GALLERY HOUR FOR CHILDREN. <i>Ramsey Wieland.</i>	
November			
Sat. 4	9:15 to 9:50 P.M.	PILGRIMS OF THE MIDDLE AGES. <i>Miss Helen Mackenzie.</i>	Gallery 2.
	2:30 to 3:30 P.M.	GALLERY HOUR FOR CHILDREN. <i>Ramsey Wieland.</i>	

Please inquire of the guard at front entrance for the location of Mr. Wieland's gallery hours.

LECTURE SERIES WHICH MAY BE ENTERED BY THE PUBLIC

Department of Education.

Miss Helen Parker, Head

October 3—November 3

The following program consists of lectures for which a small fee is charged:

INTERIOR DECORATION—Mondays at 6:30 P.M. Six lectures on some of the problems of home furnishing. Illustrated with materials to make the course of practical use. Miss Mary Hipple. Single lectures 50 cents. Course of six, \$2.50.

MOTION PICTURES ON THE ARTS—Tuesdays 6:30 P.M. to 8:00 P.M. Twelve lectures on various art processes and other aspects of the arts, illustrated with motion picture films never before shown in the Institute, supplemented with slides and visits to the galleries. Detailed list of subjects upon request. Miss Helen Parker. Single lectures 60 cents. Course of twelve, \$6.00.

HALF-HOURS IN THE GALLERIES—Wednesdays from 12:15 to 12:45. Brief talks in the galleries for busy people on masterpieces of painting in the Institute collections. Miss Helen Parker. Single lectures 15 cents. Course of ten \$1.00.

INTERIOR DECORATION—Wednesdays at 11:00 A.M. Twelve lecture-demonstrations on home furnishing will cover such topics as color, floors and floor coverings, fabrics, walls, window treatments, furniture, etc. Miss Mary Hipple. Single lectures 50 cents. Course of twelve, \$5.00.

MOTION PICTURES ON THE ARTS—Fridays at 11:00 A.M. The same as the Tuesday evening course. Single lectures 50 cents. Course of twelve, \$5.00.

Gallery tours for clubs and organizations, and for private and suburban schools may be arranged by appointment with the Department of Education. Visitors may secure private guide service. A nominal charge is made for these services.

DATE	HOOR		Place of Meeting
October			
Tu. 3	6:30 P.M.	PAINTING A WATER COLOR (Film). <i>Miss Helen Parker.</i>	Gallery 1
Wed. 4	11:00 A.M.	INTERIOR DECORATION: COLOR THEORIES AND SCHEMES. <i>Miss Mary Hipple.</i>	Gallery 2
	12:15 P.M.	TWENTIETH CENTURY PAINTINGS. <i>Miss Helen Parker.</i>	Gallery 39
Fri. 6	11:00 A.M.	PAINTING A WATER COLOR (Film). <i>Miss Helen Parker.</i>	Gallery 2
Mon. 9	6:30 P.M.	INTERIOR DECORATION. <i>Miss Mary Hipple.</i>	Gallery 2
Tu. 10	6:30 P.M.	CREATIVE DESIGN IN PAINTING (Film). <i>Miss Helen Parker.</i>	Gallery 1
Wed. 11	11:00 A.M.	INTERIOR DECORATION: APPLICATION OF COLOR SCHEMES. <i>Miss Mary Hipple.</i>	Gallery 2
	12:15 P.M.	TWENTIETH CENTURY PAINTINGS. <i>Miss Helen Parker.</i>	Gallery 40
Fri. 13	11:00 A.M.	CREATIVE DESIGN IN PAINTING (Film). <i>Miss Helen Parker.</i>	Gallery 2
Mon. 16	6:30 P.M.	INTERIOR DECORATION. <i>Miss Mary Hipple.</i>	Gallery 2
Tu. 17	6:30 P.M.	MAKING OF A FRESCO (Film). <i>Miss Helen Parker.</i>	Gallery 1
Wed. 18	11:00 A.M.	INTERIOR DECORATION: FLOORS AND FLOOR COVERINGS. <i>Miss Mary Hipple.</i>	Gallery 2
	12:15 P.M.	NINETEENTH CENTURY PAINTINGS. <i>Miss Helen Parker.</i>	Gallery 40
Fri. 20	11:00 A.M.	MAKING OF A FRESCO (Film). <i>Miss Helen Parker.</i>	Gallery 2
Mon. 23	6:30 P.M.	INTERIOR DECORATION. <i>Miss Mary Hipple.</i>	Gallery 2
Tu. 24	6:30 P.M.	LYND WARD AT WORK. TIMOTHY COLE. (Two films on Wood-engraving). <i>Miss Helen Parker.</i>	Gallery 1
Wed. 25	11:00 A.M.	INTERIOR DECORATION: CARPETS AND RUGS. <i>Miss Mary Hipple.</i>	Gallery 2
	12:15 P.M.	MATISSE AND PICASSO. <i>Miss Helen Parker.</i>	Gallery 42

DATE	HOOR		
October			
Fri. 27	11:00 A.M.	LYND WARD AT WORK. TIMOTHY COLE. (Two films on Wood-engraving). <i>Miss Helen Parker.</i>	Gallery 2
Mon. 30	6:30 P.M.	INTERIOR DECORATION. <i>Miss Mary Hipple.</i>	Gallery 2
Tu. 31	6:30 P.M.	TREE TRUNK TO HEAD (Sculpture film). <i>Miss Helen Parker.</i>	Gallery 1
November			
Wed. 1	11:00 A.M.	INTERIOR DECORATION: WALLS AND WALLPAPERS. <i>Miss Mary Hipple.</i>	Gallery 2
	12:15 P.M.	MODIGLIANI AND ROUSSEAU. <i>Miss Helen Parker.</i>	Gallery 42
Fri. 3	11:00 A.M.	TREE TRUNK TO HEAD (Sculpture film). <i>Miss Helen Parker.</i>	Gallery 2

THE SCAMMON FUND LECTURES

Season of 1939-1940

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

OCTOBER 3—Ceremonies and Fiestas in Guatemala. *Miss Erna Fergusson, Albuquerque, New Mexico.*

A colorful report of native life in this fascinating country by a recognized authority and writer in the field.

10—The Educational Viewpoint in an Art Museum. Thomas Munro, Curator of Education, The Cleveland Museum of Art, and Chairman of the Division of Art, Western Reserve University.

The lecture will deal with the recent development of educational work in art museums.

COURSE OF THREE LECTURES ON THE DECORATIVE ARTS, OCTOBER 17, 24, AND 31:

17—Armor of Renaissance Princes. Stephen V. Grancsay, Curator of Arms and Armor, The Metropolitan Museum of Art.

Mr. Grancsay will treat of historical personages as art patrons, designs for armor by great masters, and the merit of armor as artistic metalwork.

24—The Art of Our Early American Cabinetmakers. Edwin J. Hipkiss, Curator of Decorative Arts, Museum of Fine Arts, Boston.

Mr. Hipkiss will discuss the American tradition in furniture, illustrating his talk with masterpieces of Colonial design.

31—French Medieval Sculpture in America, Including Examples from The Cloisters. James J. Rorimer, Curator of Medieval Art and The Cloisters, The Metropolitan Museum of Art.

Mr. Rorimer's lecture will be illustrated by slides of representative masterpieces in America.

COURSE OF FIVE LECTURES ON AMERICAN ART, NOVEMBER 7, 14, 21, 28, AND DECEMBER 5:

NOVEMBER 7—Colonial American Portraiture. Dr. Frank Jewett Mather, Jr., Princeton University.

A consideration of the early traditions in native painting.

JAPANESE PRINT STUDY GROUPS FOR MEMBERS

Members who are seriously interested in the study of Japanese prints may register for a series of private views of the Clarence Buckingham Collection to be held weekly for six weeks under the direction of Helen C. Gunsaulus, Keeper of the Buckingham Collection of Japanese Prints. The class will have to be limited to twenty and the attendance should be regular. To accommodate all who may desire to use this opportunity a waiting list will be kept, in order of registration, and a later series announced in the *Bulletin*. There will be a group on Monday mornings from 10:30 to 12:00, beginning October 16, and an afternoon group from 3:00 to 4:30 on Wednesdays, beginning October 18. In applying please signify which group you wish to join. All names should be sent in to the Oriental Department by October 10.

EXHIBITIONS

- April 15-November 1—Paperweights Lent by Mrs. John N. Bergstrom. *Gallery G11.*
Charming French, English, and American specimens of the nineteenth century.
- May 1-October 31—Chinese Jades from the Collection of Mr. and Mrs. Edward Sonnenschein. *Gallery M3.*
The examples on view include ancient tomb jades and purely ornamental carvings, ranging from the seventeenth century B.C. to the nineteenth century A.D.
- May 10-October 31—Japanese Surimono Lent by Miss Helen C. Gunsaulus. *Gallery H5.*
Surimono are Japanese prints, cards of greeting made for special occasions.
- May 20-October 1—Pottery of the Ming Dynasty Lent by a Private Collector. *Gallery M2.*
The pieces on view represent the various techniques used on the heavier wares glazed mainly in rich turquoise, lapis blue, and aubergine.
- May 23-October 2—Work Done by Children in the Saturday Classes of the Art Institute School. *The Children's Museum.*
Includes work in various media of children from five through high school age.
- June 1-December 31—Selections from The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 16.*
Drawings of Flemish, Dutch, English, German, French, and Italian origin.
- June 3-November 6—Sports in Prints. *Gallery 12.*
A view of sport in various countries from the fifteenth century to the present.
- June 3-November 6—Sporting Prints and Drawings from the Collection of Joel Spitz. *Gallery 13.*
Fine impressions of English color prints of the early nineteenth century and some of the drawings on which they were based.
- June 3-November 6—Half a Century of American Prints, 1888-1938. *Gallery 14.*
This exhibition will include examples of the graphic work of Homer, Cole, Whistler, Duveneck, Sloan, and Bellows.
- June 17-October 1—British Landscape Prints by Seymour Haden and D. Y. Cameron from The Clarence Buckingham Collection. *Galleries 17 and 18A.*
Glimpses of the British Isles by two gifted modern etchers.
- July 20-October 29—Special Summer Exhibitions.
 Costumes and Folk Art from Central Europe Lent by Miss Florence Dibell Bartlett. *Gallery G52.*
Men's and women's costumes from Poland, Czechoslovakia, Hungary, Roumania, Yugoslavia, the Greek Isles, Turkey, and Palestine.
- James McNeill Whistler—Paintings, Prints, and Whistleriana. *Gallery G53.*
Cancelled plates for the second Venice Series, drawings of the "butterfly" signature, a presentation portfolio given to Queen Victoria, and other unique items.
- Water Color Drawings by Thomas Rowlandson. *Gallery G54.*
Drawn from the permanent collection of the Art Institute, these demonstrate Rowlandson's greatness as an artist and his powerful expression of the foibles of his time.
- Paintings by Lester O. Schwartz. *Gallery G55.*
Unusual paintings in oil and gouache done in Paris and Bali by the winner in 1937 of the Edward L. Ryerson Foreign Traveling Fellowship.

Memorial Exhibition of Paintings by Pauline Palmer. *Gallery G56.*

Mrs. Palmer studied in Paris and at the Art Institute. Both her portraits and landscapes will be shown.

Memorial Exhibition of Paintings by Carl Rudolph Krafft. *Gallery G57.*

Twenty-two paintings by the well-known Chicago artist who won many prizes locally and in the East.

Chinese Porcelains and Jades. *Gallery G58.*

Porcelains of the K'ang-hsi and Ch'ien-lung periods and jade of the Ch'ien-lung period from the collections of Chicago women.

Paintings from the Permanent Collection. *Gallery G59.*

Recent accessions prevented from being shown before this time by lack of space.

Lithographs by Odilon Redon. *Gallery G60.*

The Art Institute owns the most complete collection of Redon's lithographs in the United States. These are remarkable for their imaginative point of view.

September 1-October 1—The Masterpiece of the Month: Persian Figural Velvet of the Shah Abbas Period (1587-1628). Gift of John R. Thompson. *Gallery 5A.*

A beautiful example of brocading in velvet pile. The colors glow on a ground of gold threads.

October 2-October 31—The Masterpiece of the Month: St. John on Patmos, by Nicolas Poussin (French, 1594-1665). The A. A. Munger Collection. *Gallery 5A.*

An important representative of the seventeenth century classical revival.

October 3-January 29—Portraiture in Prints from The Clarence Buckingham Collection. *Galleries 17 and 18A.*

Selections from the time of Dürer to that of Whistler with special emphasis on Van Dyck's Iconography.

October 5-January 8—Toulouse-Lautrec and the Moulin Rouge. *The Children's Museum.*

An exhibition explaining the importance of the masterpiece in The Helen Birch Bartlett Memorial Collection, At the Moulin Rouge, by Toulouse-Lautrec.

November 1-November 30—The Masterpiece of the Month: Philadelphia Highboy, Mahogany, 1760-1775. Gift of Mrs. E. Crane Chadbourne. *Gallery 5A.*

A distinguished example of the eighteenth century school of master cabinetmakers in Philadelphia.

GOODMAN MEMORIAL THEATRE

The ninth season of the Members' Series of the Goodman Memorial Theatre will open on October 2. The play is to be "Holiday" by Philip Barry.

While the *Bulletin* goes to press a little too early for a complete announcement of a program, it is possible to mention a contemplated production of "Romeo and Juliet," of "Peer Gynt" by Ibsen, of "Our Town" by Thornton Wilder. Each play is to run two weeks with the matinée on Thursday of the first week. Permanent reservations for the Members' Series may be made now at the Box Office and Members who are particularly eager to reserve special seats each month are urged to take a season subscription.

There is also the promise of some excellent performances in the Dance Series. In direct contrast to the type of dancing shown last season, the opening performances beginning November 22 will be devoted to four evenings of classical ballet with Bentley Stone as guest artist. Hanya Holm and her Group from New York are scheduled for the winter production opening January 10.

The opening play of the Children's Theatre is a dramatization by Mrs. Charlotte B. Chorpennig of the story of Daniel Boone. It will open on Saturday, November 4.

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